

The

SEPT. No. 62

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Beatles

MONTHLY

BOOK



The Beatles Book

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Leslie Bryce and Tony Bramwell

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The Beatles' Own Monthly Magazine

No. 62, SEPT. 1968

EDITORIAL

Hi!

Every Beatle person knows just how much thought and effort goes into every new Beatles' song. Two issues ago we reported that "Revolution" was lined up to be the new single. But, as so often happens, after "Revolution" had been recorded the boys came up with an even better number. "Hey, Jude" is now the "A" side and "Revolution" the "B" side. So, we weren't completely wrong when we told you that "Revolution" was going to be the new single—it is one side of it, anyway!

Trust the Beatles to be different! I can't think of any other businessman who would have given away the entire stock of his shop once he decided to close it down. It's just the sort of warmhearted gesture which one would have expected from John, Paul, George and Ringo. And they didn't let us down.

Many Beatle People will, I am sure, be very glad to hear that the Beatles are not going to have so many business problems to occupy their minds in future. It will give them much more time to spend in the recording studio producing those fantastic records which are the envy of every other pop artist in the world.

Any photographer in the pop world will tell you that taking a group is one of the toughest of all assignments. Why? Well, they all consist of four or five individuals with assorted hair-styles, noses, eyes and chins and, try as he may, the photographer has a heck of a job making them look different from any other group. A quick look at any of the pop papers will show you what I mean. But, the Beatles are unusual in that almost every time a photographer clicks the shutter of his camera he gets something worthwhile.

Paul, particularly, has often been described as the most photogenic pop star in the world, and I agree with this entirely. I think it's his eyes which always appear so alive and interesting in every photo. John changes his appearance so frequently that almost any picture is out-of-date a couple of months after it has been taken. The darkly-handsome George always comes up well and Ringo manages to inject his warm, friendly personality into every shot.

So many people are constantly asking if we can sell them new pics of the boys that Freda Kelly has decided to do it through the fan club. In this issue you will see four very unusual photographs of the Beatles which you can buy direct from the club (see pages 26/27).

I would just like to thank all those Beatle People who have written to me recently. The Beatles also always enjoy reading your letters, although they don't get much time these days to reply to anyone. But, what you say is very important because it tells John, George, Ringo and Paul what you are thinking, and helps them to decide what to do in the future.

Johnny Dean Editor.





THE OFFICIAL
Beatles **FAN CLUB**

National Secretary
FREDA KELLY

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SEPTEMBER NEWSLETTER

DEAR BEATLE PEOPLE,

In June and early July quite a lot of the letters sent in by members discussed John, Cynthia and Yoko Ono. In July and throughout the last few weeks at least as many members have written about Paul and Jane. Naturally enough, everyone has dozens of questions to ask and many of you have been only too ready to put forward your opinions. Will John and Cynthia get divorced? Is John's friendship with Yoko Ono going to last? Is it really all over between Paul and Jane or will they be back together again before long? Is Paul going out with other girls now? I could fill the rest of this page with your questions

INSTEAD, I'LL FILL THE NEXT FEW LINES WITH THIS ANSWER. HERE AT THE FAN CLUB WE GO ALONG WITH WHAT JOHNNY DEAN WROTE IN LAST MONTH'S BOOK—WE BELIEVE THAT THE BEATLES DESERVE THEIR SEPARATE AND INDIVIDUAL PRIVATE LIVES WHICH SHOULD REMAIN THEIR BUSINESS AND NOT OTHER PEOPLE'S. IF THERE ARE THINGS WE DON'T LIKE ABOUT THE BEATLES' MUSIC, FILMS OR TV SHOWS, THIS MONTHLY BOOK IS THE PLACE TO DISCUSS THEM—BUT IT'S NO PLACE TO START TRYING TO BE CLEVER ABOUT THEIR PERSONAL LIVES, THE PRIVATE PROBLEMS OF FOUR HUMAN BEINGS. WE'LL LEAVE ALL THAT TO THE CHEAPER GOSSIP COLUMNS. ALL I CAN SAY ABOUT JOHN AND PAUL IS THAT WHATEVER THEY CHOOSE TO DO ABOUT THEIR FUTURES, I HOPE THEIR DECISIONS BRING THEM LONGLASTING HAPPINESS. THEY HAVE GIVEN US A LOT OF PLEASURE AND THE LEAST WE CAN WISH THEM, IN RETURN, IS A BIT OF PEACE IN THE PRIVATE PART OF THEIR HECTIC LIVES. REMEMBER, "WE CAN WORK IT OUT"? I'M SURE BOTH JOHN AND PAUL WILL WORK OUT THEIR PROBLEMS IN THEIR OWN WAYS—AND I THINK THEY SHOULD DO SO WITHOUT HELP OR HINDRANCE FROM BRITAIN'S MILLIONS OF BEATLE PEOPLE !



Apples' press chief, Derek Taylor, chats to Apple film chief Dennis O'Dell and Paul.

FAN CLUB NOTES: We had quite a bit of mail to pass on to the Starkey residence in Weybridge last month—from folk who wanted to remember **MAUREEN's** 22nd birthday (August 4), and **JASON's** very first birthday (August 19). . . . Changes of address to report this month for three overseas fan club branches—in **CANADA**, **FINLAND** and **ISRAEL**. The P.O. Box Number of the Canadian Branch address has been changed from 54 to 2054. If you would like to begin a pen-friendship with a male or female Beatle Person in Finland, drop a line to **MR. MATTI MILAN, PIETARINKATU 11.A. 34, HELSINKI, 14, FINLAND**. And if you are interested in getting to know an Israeli pen-pal the new branch address to write to is: **ELI GOLDFARB, 90, ACHAD HA'AM STREET, TEL-AVIV, ISRAEL**.

That's about it for this month—except to remind you that there is a second and final chance for ordering **YOUR** copy of the authorised biography "**THE BEATLES**" by **HUNTER DAVIES**, the 400-page book which will be published at the end of this month, elsewhere in this issue. **REMEMBER THAT IF YOU ORDER THROUGH THE FAN CLUB, USING THE SPECIAL FORM ON PAGE 13 OF THIS ISSUE, YOUR COPY WILL BE POSTED TO YOU TO ARRIVE ON PUBLICATION DAY, AND YOU'LL GET A SET OF FOUR FREE BEATLE FAMILY PHOTOGRAPHS TAKEN BY THAT ACE CAMERAMAN, RINGO STARR!**

Tarrah for now,

FREDA KELLY

National Secretary of The Official Beatles Fan Club

The Eighteenth Single

How the Beatles recorded their new single By Mal Evans

"HEY, Jude" and "Revolution" has become the Beatles' eighteenth single, their very first to be released on their own Apple label almost five years to the day after "She Loves You", which came out at the end of August 1963.

So here are some statistics to start you off. "Revolution" was John's idea—one of the songs he started work on while he was at the Maharishi's place in India—and if you can say this recording has a lead vocalist then it must be John.

"Hey, Jude" is a more recent number, based on one of Paul's ideas, but worked on with much joint effort from both John and Paul before it reached the recording studios.

The first version of "Revolution" was put on tape more than three months ago. At that stage it lasted a little over ten minutes. If you read the July issue of *The Beatles Monthly* you will remember that there was the first exclusive report about "Revolution" in

there. At one point it looked as if this might be the main side of the new single. But three further versions of "Revolution" were recorded before the Beatles were thoroughly happy about the finished production.

Work was started on Version Number Three on Tuesday, July 9. That night Ringo arrived at EMI earlier than the rest of the fellows. So he dropped in on a session in one of the other studios and did a bit of hand-clapping on a record Solomon King was making! As usual the first job was to lay down on tape the initial layers of the accompaniment. In other words to make the backing tracks. Nothing extraordinary was used in the way of instrumentation—just the normal line-up of three guitars and drums. Then, when there was a break Paul, Ringo and I trotted off to a nearby pub for toasted cheese sandwiches.

FOUR VARIATIONS

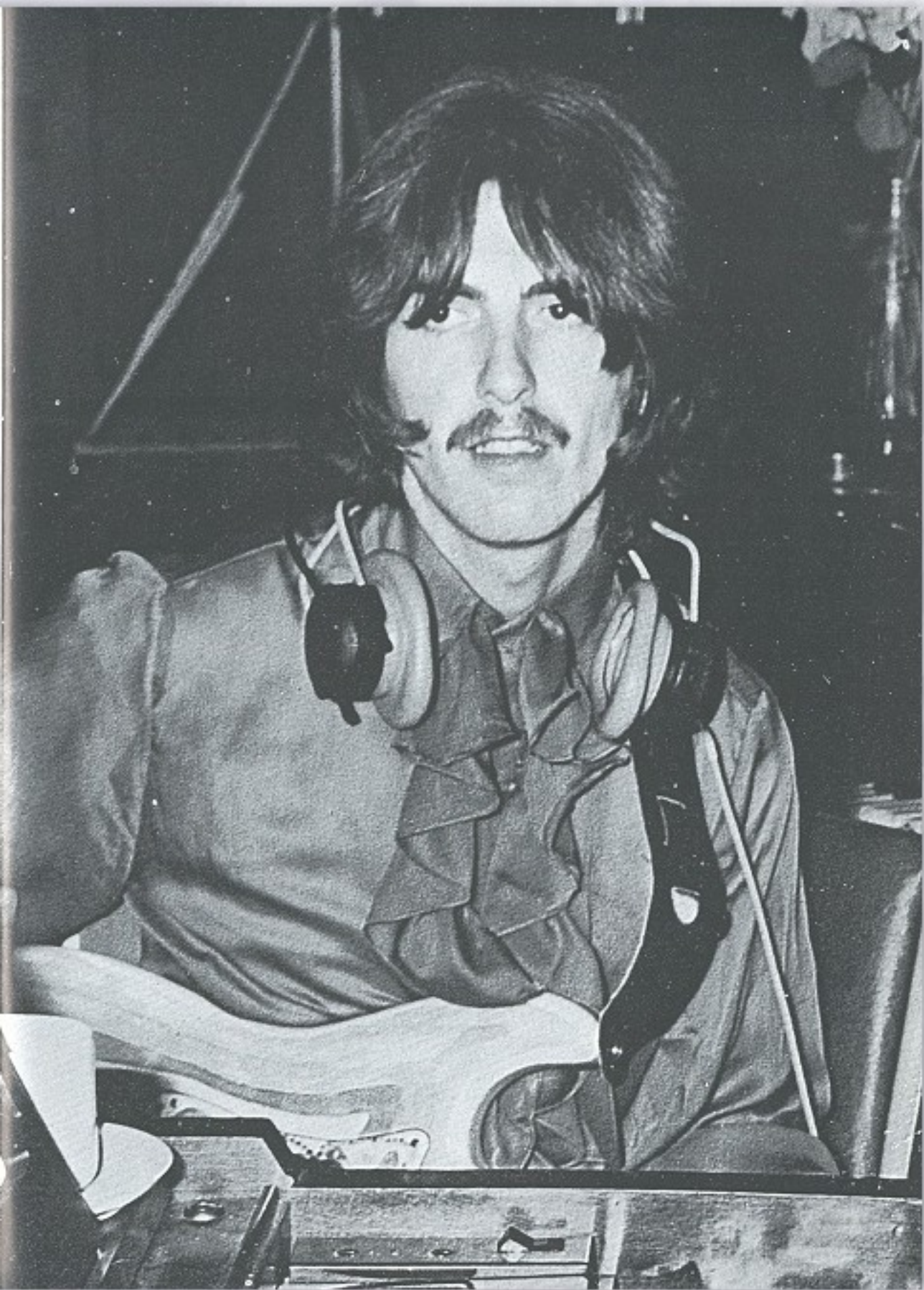
Before the end of the month there were four completed variations of "Revolution" to choose from, and it's the fourth and final one which went onto

the "B"-side of the single.

Meantime there was plenty of other studio activity. Album numbers were being worked on very busily. Ringo was adding a bit of piano-playing to his own item called "Don't Pass Me By". Paul was getting going on a Calypso-type song he'd written.

SEVEN

By the end of July a total of seven recordings had been completed for the next Beatles LP album. In addition the fellows had been getting pretty involved with some of the other Apple singles. George had been supervising the recording of Jackie Lomax's "Sour Milk Sea" and "Eagle Laughs At You". Paul had been producing the Mary Hopkin single, "Those Were The Days" and "Turn, Turn, Turn". And there had been the first sessions with yet another Apple discovery, James Taylor. All this work had been done at studios we had never used before, Trident in Wardour Street. The basement studio there is just great. Large enough to give plenty of scope, but small enough to be comfortable and informal. Al-



though they had all been along there, the Beatles had yet to arrange one of their own group sessions at the Trident Studio.

On Friday, July 26, John and Paul spent most of the day at Paul's house putting the final touches to their latest composition, "Hey, Jude". The following Monday evening at EMI they began to rehearse it with George and Ringo.

The next night we had a load of film people in to take movies of the "Hey, Jude" session at EMI for a 50-minute feature about the national music of Britain.

Then, on the Wednesday, we moved from EMI to Trident which is where the rest of the work was done on "Hey Jude". In fact a fresh version of the number was started from scratch with George on electric guitar, Paul on piano and Ringo playing the tambourine. To the first backing tracks Paul added his solo vocal and then the others joined him to put on the harmony stuff.

PLAINTIVE

On Thursday, August 1, we imported a 40-piece orchestra, the largest group of accompaniment musicians we'd used since the Beatles did "A Day In The Life" for "Sgt. Pepper" well over a year ago. As you all know by now "Hey Jude" starts out as a plaintive ballad with Paul's voice well up in front of a fairly simple backing. Then the arrangement begins to build up towards an exciting climax. That's where the big orchestra came in. Mostly they just held

single notes for long periods to underline and emphasise the whole atmosphere of the recording.

TOWARDS THE END OF THE EVENING WE DECIDED TO MAKE DOUBLE USE OF THE 40 MUSICIANS BY ASKING THEM IF THEY'D LIKE TO DO A BIT OF SINGING AND CLAP THEIR HANDS. THEY WERE QUITE PLEASED TO OBLIGE AND THE ENTIRE ORCHESTRA STOOD UP, CLAPPED AND SANG THEIR "LA-LA-LA" BITS UNDER PAUL'S CLOSE SUPERVISION!

SPECTACULAR

So "Hey Jude" was finished that night at the end of a highly spectacular session. The next day we went back to Trident to do the final "remix" job on the tapes and by Friday afternoon we had the first rough discs, the advance acetates as they are called, back up at the Apple offices for everyone to hear.

I can't go into great detail about most of the other July and August sessions just yet because they were all in connection with the next LP and the titles are still "hush-hush" until a bit nearer the release date. All I can say is that there's some terrific material on tape, more than half the LP is ready and the rest of the tracks are being done this month. Ringo has recorded two titles—the one he wrote himself and another which John and Paul did for him and which has a 30 - piece orchestra, choir and even a harp on it! And, of course, there's a new

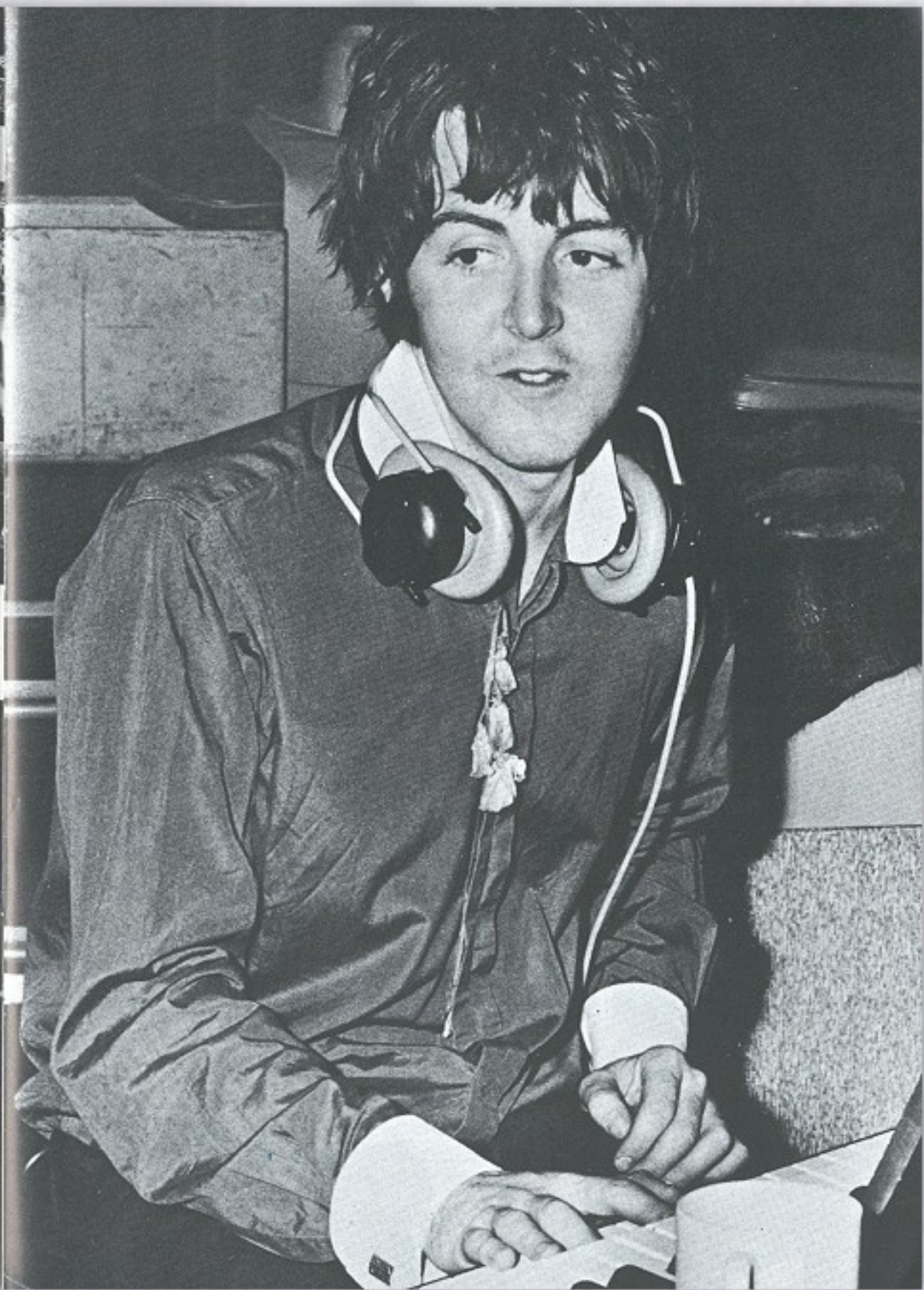
George Harrison speciality. One of the new numbers Paul wrote turned into a 24-minute recording, a right old jam session, with John playing bass guitar just for a change. Doubt if it will still be 24-minutes long by the time it reaches the LP because it would fill most of one side if it did!

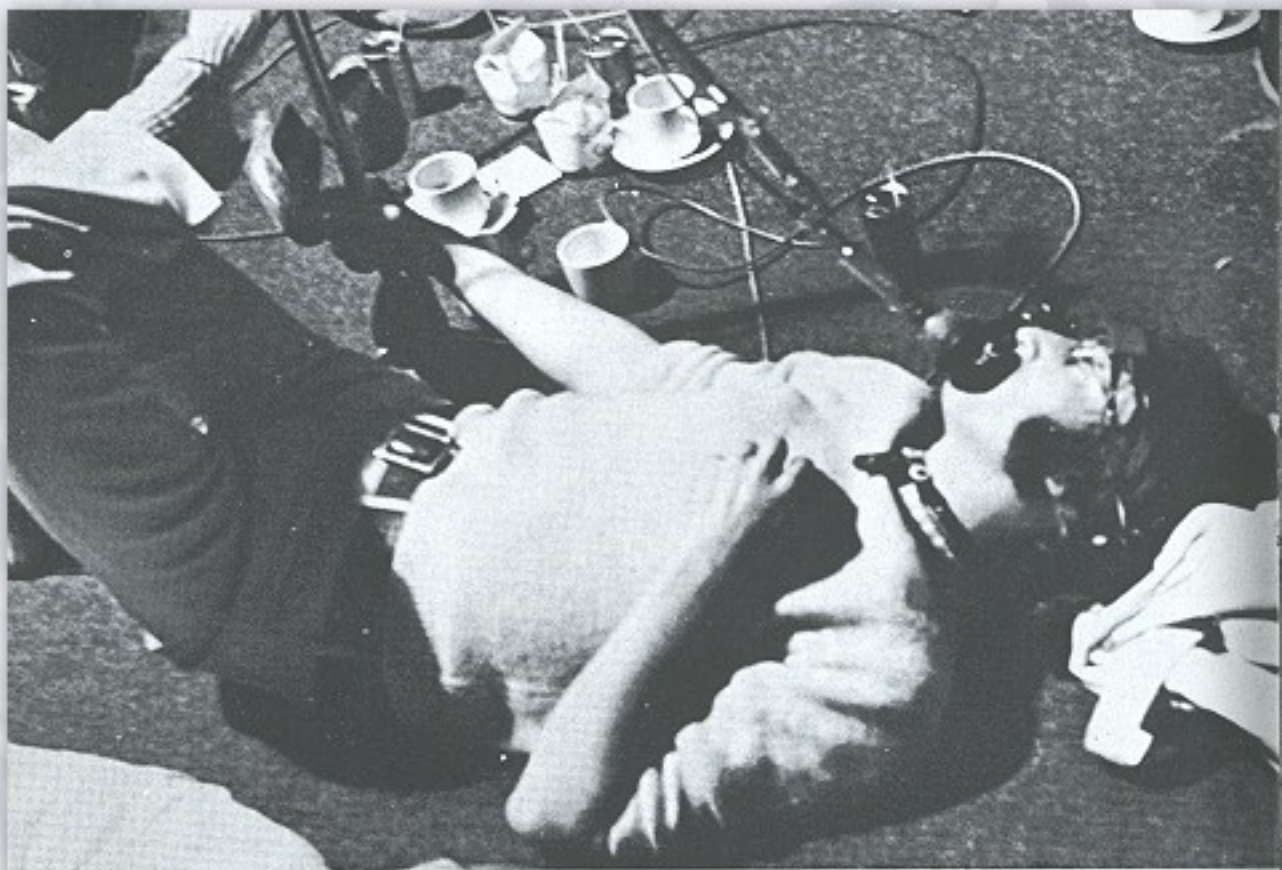
It's handy having Paul's house so near the EMI studios. Sometimes if we're feeling a bit peckish by midnight or thereabouts, we troop round to his place for a nosh break. George is getting great at cooking fry-up suppers and his speciality in the kitchen line is a hearty blend of eggs, bacon, tomatoes and fried bread, which stimulates everyone in readiness for the rest of the night's recording!

FABULOUS

Incidentally, talking about George reminds me about the fabulous new guitar he gave to our great little Apple singer, Mary Hopkin. Mary came along to one of the LP sessions and, on the spur of the moment, George decided to go out and get her a guitar as a gift. It was a really good one, too. When he came back to the studio with it he must have felt a bit shy about handing it over. So, when we were leaving I gave Mary the guitar saying, very simply, "It's a present from George". She couldn't say "thank you", but her six-foot-deep smile seemed to fit the bill.

Before I finish off for this month I must tell you a bit about the very special photo session we had one Sunday just a few weekends ago.





The idea was to get together a whole new collection of pictures, really good ones, from which the fan clubs could have fresh supplies. This time the Beatles were determined to do something a bit better than just putting their four heads together in front of a wall. After all, a selection of pictures would be going all the way round the world to more than 40 different branches of the Beatles Fan Club, so it was worth a bit of special effort to turn out good ones.

We met at Paul's house around lunchtime and set out in a little cavalcade of vehicles. John came with me in my car and I'd brought my small son Gary along for the ride. The others piled into Ringo's white Mercedes and a van carrying all the different costumes and clothes trailed behind us as we crossed London from St. John's Wood through the West End to Fleet Street and beyond. First stop was the *Sunday Times* building where we used the roof to do the first set of pictures. And we used a wind machine to get nice effects on the fellows' hair. In fact I think it helped to produce some of the first group photographs to show all four Beatle foreheads uncovered beneath wind-swept hair!

Next we turned West again and headed for Bayswater. Our destination was a little place called the Mercury Theatre which is situated not too far from the head-

quarters of *The Beatles Monthly*. Good job it was a Sunday with all this town travelling to be done. To try criss-crossing London by road on a weekday would have meant spending half the afternoon getting out of traffic jams!

At the Mercury we dug out loads of strange costumes, had tea in the theatre bar and then did some more pictures. A zoological man brought along a brightly-coloured parrot which set-

time Paul's massive dog Martha got into the act like she always does. Not that anyone minded because she's a great dog and very photogenic what's more!

GLASS THINGY

Paul had the ideal spot for picture-taking. We trooped down to the foot of his garden. There, hidden away behind all the trees, Paul has this fantastic glass-domed sun-thingy. I know there's a special word for it but I'm sure you know what I mean, anyway! It's quite high, a square building at the bottom with glass walls. Four pillars go right up to the glass roof and there's a round hydraulic lift. You just stand on the step and up you go into the dome. Got some great pictures up there with Paul, Ringo and Martha, plus a few shots of all the four fellows. Anyway, if and when you start collecting the new set of photographs which the Fan Club is offering, you'll know all about the background to them. Oh yes . . . and the ones in goggles and crash helmets were done on the *Sunday Times* roof, too. So now you know!

NEXT MONTH IN THE OCTOBER ISSUE I'LL START TELLING YOU ABOUT THE REST OF OUR CURRENT RECORDING SESSIONS, THE ONES FOR THE LP ALBUM.

MAL EVANS.

DON'T
MISS
THE
FABULOUS
'SUPERPIX'
OFFER
ON
PAGES 26/27

tled peacefully upon Ringo's left shoulder and didn't mind having his picture taken!

From there we went East again stopping in a suburban residential area to do a few street shots in front of houses before heading for the London Docks.

Finally, we returned to St. John's Wood and Paul's house for more tea and the last lot of photographs. This

LEFT ABOVE: This is how John recorded the vocal of "Revolution"—lying on the floor of the recording studio.

LEFT BELOW: Mal dishes out tea during a break in the boys' recent recording session while George Martin is busy listening to a playback.

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the official biography of **THE BEATLES**,
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The Beatles

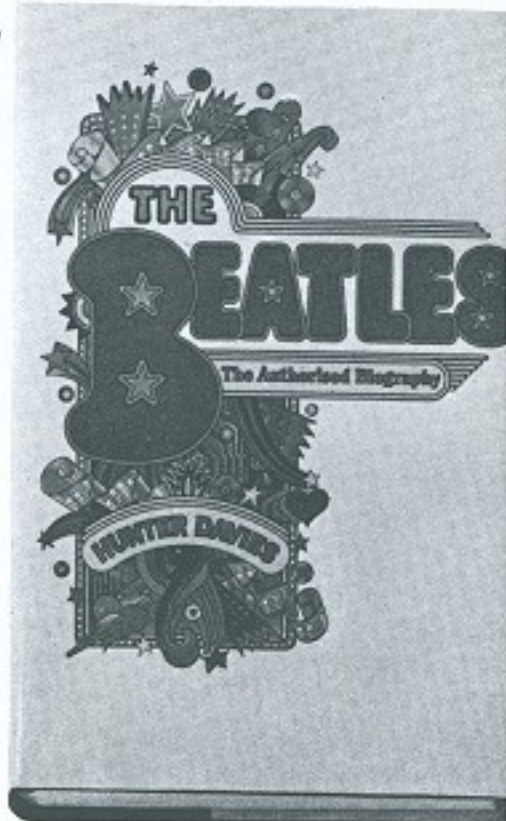


Photographs as used on the book jacket first published in Look Magazine and The Daily Express and currently available in poster form, by kind permission of Mr. Richard Avedon.

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LETTERS from Beatle PEOPLE

Dear Johnny,

Five years ago I became a crazy fan of the fantastic BEATLES which in this country means much more than in Britain, as here there are no Beatles records on sale and the TV never broadcast a film or show. Can you imagine how sad am I, not being able to listen to their hits whenever I want. The only link with their fab activities is the radio-set and the records borrowed from some of my friends who were so lucky to receive them from abroad. Occasionally I read a *BEATLES BOOK*, and I think how lucky you are, who can have it every month!

As a fervent fan of the "BIG SGT. PEPPER'S BAND" I've listened to all their songs, from the oldie "Love Me Do" to the brilliant "Lady Madonna". Five years of real music, five years of evolution from a pure beat-style to a music which reminds me of Schumann and Schubert. And what will follow?

In this respect I'll be the happiest man in the world if I could find somebody there willing to send me Beatles' records in exchange for ANYTHING. PLEASE, PLEASE HELP ME!!

I'm a 20-years-old student in letters and be sure I'll reply to ALL.

Your BEATLISH (?) forever,
Doru Brana,
Dr. Taberei No. 30,
Sc.4, ap. 66,
Bucuresti 58, Romania.

Dear Mr. Dean,

Whilst listening to the lengthy fade-out of "I Am The Walrus" (the best Beatles' record ever), I discovered something new. The words "Now listen, it's the best", are played backwards, and thrown into the ending. I wonder if anyone else has noticed this?

Yours sincerely,
John Lockwood,
187 Tildesley Road,
Putney, S.W.15.

Dear Mr. Dean,

I have just seen "Yellow Submarine" and I must say that it's the best cartoon I have ever seen in my life. The colours are really marvellous and the story is funny, mainly the "Glove". I really like it.

Thank you very much for all you bring to us.

Martine Maugas,
2 rue Camille Pelletan,
92-Montrouge, France.

Dear Mr. Dean,

In your May 1968 issue of *B.B.* you published a letter from a fan who believed *THE BEATLES BOOK* should be made to include not only material on the boys themselves, but written accounts of experiences from fans accompanied by photographs. *THE BEATLES BOOK* was originated, I understand, to keep us, the fans and admirers, up on the latest events concerning the boys, and I sincerely hope it will keep to this policy. The more space which is devoted to fans and their "experiences" the less room can be devoted to the Beatles, and it is to receive information on the boys that I am most interested in. Isn't the "Letters from Beatle People", sufficient space for the fans to voice their opinions and describe their experiences? Please keep *B.B.* exclusively Beatle Headquarters.

If you print this, may I urge all U.S. Beatle People to please inundate the TV networks with letters favouring a showing of "MAGICAL MYSTERY TOUR". British viewers have seen it twice and Japanese fans will shortly. If we don't let them know we are interested, they may believe that we are not interested in a showing of this Special.

I returned several weeks ago from a delightfully eventful several weeks in England, and one of the highlights of this vacation was a day with Mr. and Mrs. Harrison. George has such lovely parents.

I hope the next five years of *B.B.* sees it as successful as the first—even more.

Beatle best,
Laura Lynn Rondi,
Editor of
Ring Around The Pops,
Braille Quarterly,
113 Kennedy Avenue,
Louisville, Ky. 40206, U.S.A.

Dear Mr. Dean,

I can't understand those people who attack John's divorce and Paul's split with Jane. You can't even meddle yourself with the marriage of your parents and certainly NOT with a marriage of a stranger like John's. I wish John, Cyn, Yoko, Paul and Jane more happiness in the future.

Sincerely yours,
Ryk Lussenburg,
Erfgodiersstraat 163,
Hilversum, Holland.

Dearest Paul,

As far as I'm concerned, Mary Watson and all her half-witted, anti-Asher friends, can take a long running jump off a short pier when the tide is out. I don't really know about the others but Mary Watson can crown 'em all. Do you realise in *The Beatles Book*, number 46, she said she couldn't imagine you with anyone but Jane?

In number 51 she said she more-or-less hated Jane and Cyn, and in number 60 she signed the most horrible letter I have ever read in my life, along with 39 other girls, which said in the last line, "Jane Asher for ever".

Well, Paul, it just so happens that just after this letter was printed, you and Jane split up, and I knew that if anyone had said "good" after you did so I'd have wrung their necks. I hope that you and Jane will make it up and let it be known that you'll get married soon.

All my lov,
Sheryl Pringle,
162 Low Road,
Halton, Nr. Lancaster,
Lancashire,
Beatledom.

Dear Mr. Dean,

I've just bought the EP "Beatles Hits" ("From Me To You", etc.), and the cover bit said that John and Paul had written enough songs then to last them till 1973.

Although the Beatles like to progress with original material, I'm sure a great number of their fans would be delighted if they would release on LP with a few of these songs which have not been released.

It would be great if they would because their earlier songs were every bit as good as their present compositions.

Yours sincerely,
Michael Ross,
5 Belgrave Terrace,
Aberdeen.

Dear Lovable Paul,

I am just writing to thank you on behalf of my friends and myself, for giving us some of your valuable time to speak to us, and in doing so, making us very, very happy.

The place was Bradford, on a sunny Sunday afternoon outside the Victoria Hotel. The date was June 30. During the morning you had been conducting the Black Dyke Mills Band. Remember?

I hope you do remember, Paul. My friends and I travelled from Barnsley, Yorkshire, in the hope of seeing you. And see you we did. We were sitting beside you and Martha (both of you are very cuddly) on the hotel steps during a television interview.

That day is imprinted on my mind and I know that it will remain the most treasured memory of my life. I remember staring into your soft hazel-brown eyes and thinking: "Oh please don't let me wake up just yet", and then you spoke and I realized the reality of the whole incident.

Tears welled up in my eyes as I realized that my life-long hopes, wishes and dreams were being fulfilled. There I was standing next to James Paul McCartney, M.B.E.

I was terribly nervous and trembled at the thought of being only inches away from you.

However, I built up my courage, walked over to where you were standing and gave you the belated birthday present which my friend and I had bought for you.

The moment our eyes met, torrents of tears trickled down my cheeks. I felt ashamed of myself for letting my emotions take over, but you wiped away a tear from my cheek and gave me a re-assuring smile and suddenly, I felt so very happy.

I really am grateful to you for making me the happiest person in the whole world.

Never before have I met anyone as patient, generous, tender and kindhearted as you, PAUL.

I THANK you from the bottom of my heart for making my friends and myself so very happy.

I hope you remember the incident, PAUL. I know I will never forget it.

Jean,
82 Worsborough Road,
Birdwell, Barnsley,
Yorkshire.







TWO YEARS AGO

by Billy Shepherd and Johnny Dean

GO back two years, to September 1966, and the Beatles were topping the charts with "Yellow Submarine", backed by the wondrous "Eleanor Rigby". Controversy still raged over them recording what was described as a "kiddies' tune", but it sold ridiculously fast all over the world.

And take today, September 1968, when "Yellow Submarine", in full-length movie cartoon form, is busting box-office records. Which gives a nice coincidental touch to what has to be the last in our "Behind The Spotlight" series. Why MUST it be the last? Well, in the last couple of years there has been a drastic change in how the Beatles have managed their incredible career as a group.

Touring has gone by the board, almost entirely. Television appearances have been few and far between. Instead, they've followed individual courses, coming together, however, for long spells in the recording studios. It's been a natural progression and the millions of fans understand what has been going on.

Maybe the change is best summed up in what John Lennon said, two years ago this month: "We're human beings and we're not trying to pass ourselves off as teenagers. Whether we look our full age or not, the fact is that we often feel years and years older than we really are."

STRAIN

In other words, the Beatles were feeling the strain of non-stop and history-making activity through the years of stardom that went before. So there would be too many

gaps, too many spells of comparative inactivity, too little nostalgic news, if we continued digging back to what they were doing, behind the spotlight, two years ago.

But we can still round it off neatly. As September 1966 came in, the boys were rounding off another fantastically successful trip to America. Ironically, several of the local stations had got hold of what they regarded as a scoop over there in the States. It was, complete with details, that Jane Asher was flying into the States and that THE marriage was about to take place. Funny how these rumours start in the first place—probably through one person meeting the Beatles and deciding to tell the world how the boys "let me into their confidence"—but it wasn't true, despite the wealth of fact that certain broadcasters put into it.

HAVEN OF REST

In the States, the boys rented a massive house in Hollywood's Carson Terrace. This was a sort of haven of rest between engagements and if anybody needed the break it was John Lennon. For soon after getting back to Britain, the others were off on holidays... while John was due to have his hair shorn ready for his starring role in "How I Won The War". During these off-duty, spells in their temporary home, lots of stars called round... the Byrds, for instance, and Joan Baez and many others.

In an interview, John and Paul dropped hints that they were finding the strain and the repetition of constant touring was getting a bit too much. Some writers wanted to know if they were thinking of going

The Beatles were presented with many strange trophies during the first three years of their stardom. Ringo appeared a bit mystified with this wire sculpture of the Beatles presented to him by British heavyweight champion Henry Cooper who you can see in the background.

into the stage-musical sort of composing work—a sort of Rodgers and Hammerstein team of the 1960s. That was smartly put down by Mr. Lennon and Mr. McCartney. They said: "Music is our world, not musical comedy. The show-business scene really isn't us. We don't feel that way, or think that way. We've seen some very good musicals, but we can't see us sitting down and doing anything similar."

"We're impressed by a lot of the pop music we've heard in America and it's made us realise that you can never stop learning, or experimenting. People who put down pop music are stupid and thick, because it's obvious that there are no limits to stick inside. If enough thought goes into it, it's always possible to come up with something creative and different."

FOREMOST

But, as we've seen in the past couple of years, it takes an awful lot of time in the studios to come up with material in that category. The Beatles have always regarded themselves as musicians first and foremost. Not that all-round entertainer bit. . . .

One trade paper story gave the boys a bit of a giggle. It concerned a young singer who met up with a bass-guitarist in Germany back in 1961. The bassist said he had a few songs that might interest the singer—and that he'd be prepared to pass them over as he didn't see much chance for his own group to be making records. The bassist was Paul McCartney—you guessed! The singer was Wayne Gibson, who later did "cover" a couple of Beatle songs. Story was that Wayne turned down the songs and also returned to London to try and find fame for himself with, for example, "She Loves You"! In fact, Paul couldn't remember exactly what songs he had in mind—but it's interesting to see how little quirks and niggles of fate can have so much effect.

But it IS a point that had he accepted the songs, he could perhaps have had a hit for himself.

September 1966 was Pop Poll time again—and in *Melody Maker*, for a start, the Beatles tended to tighten their grip on things rather than show any sign of slipping. British section: top group; John Lennon fifth top solo singer; Paul McCartney

seventh; George Harrison second in musicians' section—and Paul tenth; top vocal record: "Paperback Writer".

Top group in the World Section, holding off the Beach Boys; John eighth best singer (solo section); George third best musician—and "Paperback Writer" again the best vocal record of the year . . . beating, incidentally, Elvis Presley's "Frankie And Johnny" into second place.

Another funny thing was that as these results were announced, George was in Bombay carrying on his enthusiasm for the sitar as a possible pop-music instrument.

Meditation and the other things were to come later, but at this time he was taking a serious interest in Yoga. He said: "I used to be a pretty wiry fellow with a fair amount of strength, but there are signs, I'm afraid, that I'm getting a bit flabby. Must be all that hanging round in hotel lounges. I'm told that Yoga poses would help tone up my muscles . . . and from what I've read it must be a most interesting subject."

It was from this trip, and from this interest in Yoga, that George eventually got deeper and deeper into other religions and theories.

And so we come to the summing up of this whole series—a series which has been most interesting to write, incidentally, specially for the memories it has brought back of how the Beatles rose to an unheard-of position in pop music. We were privileged to be with them on most of the major moments and we got to know them as individuals as well as in their performing group image.

Inevitably, they have had to slow down. They cannot be mentioned in any ordinary pop-music category, because they long ago rose above it. We leave them split up temporarily in that September of two years ago. We leave them with no hint into what direction they will be heading in two years' time.

It's when you realise how fast some groups come and go that you realise just how great has been Beatle Achievement. And we all know there is much, much more to come.

We're replacing this series with some super new ideas. But more about that next month.



"YELLOW SUBMARINE" PREMIERE

SHORTLY after eight o'clock on the evening of Wednesday, July 17, 1968, Beatlemania gripped tightly on London's West End for the first time in a couple of years. In all directions—along Piccadilly and down Regent Street, up the length of Shaftesbury Avenue—traffic came to a standstill as thousands upon thousands of fans gathered as close as they could get to the London Pavilion theatre to see the Beatles arrive for the World Premiere of "Yellow Submarine".

Lines of London "bobbies" linked arms to hold back the pressing masses of bodies belonging to faithful Beatle People. The last time Piccadilly Circus had seen this kind of thing was back in the Julys of 1964 and 1965 when "A Hard Day's Night" and then "Help!" had their equally spectacular gala openings!

In the theatre's narrow foyer scores of reporters and cameramen jostled with the famous. *The Beatles Monthly* publisher Sean O'Mahony, editor Johnny Dean, photographer Leslie Bryce, and yours truly wedged ourselves at the foot of the staircase as the celebrities began to arrive.

"I hope one of you will buy me a drink or two after all this!", muttered a perspiring Irishman, a Pavilion staffman whose impossible task seemed to be to keep a clear passage for the stars and yet to let the Press photographers get their stuff.

Two people covered from head to feet in yellow bandages handed out apples. An enormous Blue Meanie pranced about on the pavement. A Rolling Stone struggled through the doorway. Some Bee Gees, Ginger Baker of the Cream and most of the Grapefruit foursome arrived. Twiggy and Justine held an unscheduled Press conference on the stairs to announce their engagement.

Of the Beatles, Ringo was first to arrive. Maureen was with him, wearing a beautiful white lace blouse. Then came George in yellow suit and matching hat with a Yellow Submarine badge just above his forehead. Pattie wore yellow, too — with a purple headband. Last came Paul, John and Yoko Ono—Paul sporting a very fine yellow silk tie, John in a white suit with a dark-blue, ruffle-fronted shirt.

Inside the theatre a short cartoon feature was already on the screen. But that didn't stop the television crews following each freshly-arrived Beatle all the way into the circle and down to the centre of the front row, cameras whirling and bright hand-held lamps shining out about them!

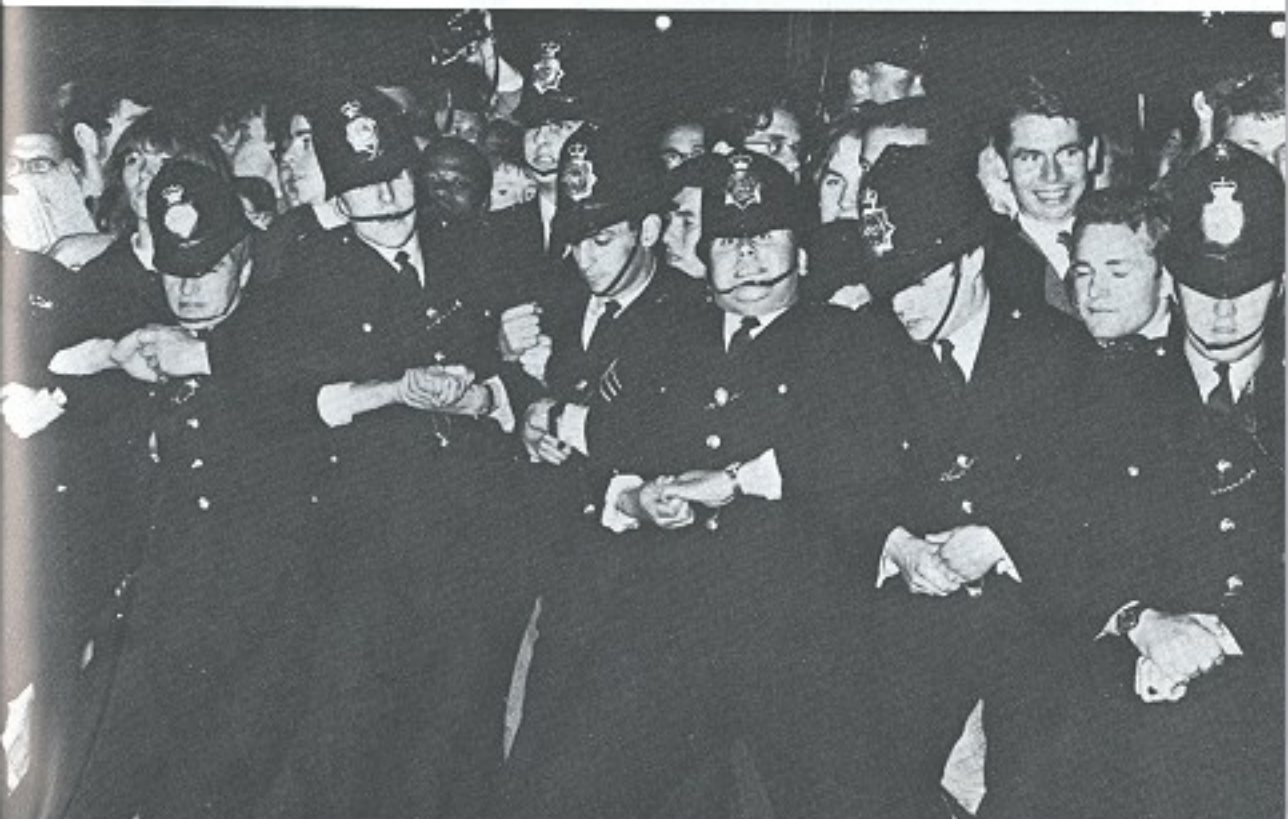
CELEBRATIONS

The end of the film was by no means the end of the evening's celebrations. From Piccadilly Circus, streams of cars crossed London to the Bayswater Road and The Royal Lancaster Hotel. There the Rank Organisation threw a celebrity party to launch their new Yellow Submarine discotheque room. Most of the famous faces we'd seen over at the Pavilion re-appeared between 11 p.m. and midnight at the Royal Lancaster. Southern Television were organising star interviews. Deejays like Pete Brady, Tony Blackburn, Simon Dee and Kenny Everett were tucking into plates of help-yourself salad. Fan Club secretary Freda Kelly and her husband, Brian, chatted to a variety of Beatle backroom boys from NEMS and Apple. On the fresh-air



ABOVE: The scene in Piccadilly Circus as crowds watched the celebrities arrive for the premiere of "Yellow Submarine" at the Pavilion Cinema.

BELOW: London's bobbies did their usual goodhearted job of keeping the crowd back.



side of the big glass doors Piccadilly's Beatle People re-assembled for further glimpses of their fave foursome. Downstairs in the Yellow Submarine discotheque at least 100 people did their best to dance in an area which might accommodate 50 in comfort. Champagne was served with much generosity by dozens of waiters. Gradually one found one's feet grinding more and more broken glasses into the carpet—not because of wild carelessness on the part of the guests—but because the tight crush made spillings and smashings all too inevitable.

RINGO FIRST

At various moments all four Beatles dropped in. Again Ringo was first—the others were still finishing dinner at a nearby restaurant. You could tell if there was a new Beatle in the room because the crush would ease off where you were and increase

in the region around the latest arrival!

All told the whole crowded, yellow, star-studded, champagne-sparkled evening gave the Beatles' cartoon film a splendid send-off! And for weeks afterwards there were all-evening queues outside the Pavilion and Studio One, the pair of West End cinemas at which "Yellow Submarine" was being shown. Indeed, both locations reported capacity business all along the line.

Now the film is playing at strings of leading theatres throughout the country, in major cities and key resorts. Again it seems as though "Yellow Submarine" is proving a record-breaking box office attraction—despite that brief spate of exaggerated Press stories at the beginning of August suggesting that the film wasn't as popular as everyone expected it to be outside London's West End.

FREDERICK JAMES.

FREDA KELLY INTRODUCES...

THE OFFICIAL BEATLES FAN CLUB'S SUPERPIX SALES SERVICE!

The Fan Club is opening its own exclusive photo-selling service, offering sets of brand-new pictures of John, Paul, George and Ringo—wonderful souvenir photographs, Beatles Superpix which will NOT be available elsewhere.

All through the peak years of Beatlemania we stuck to our policy of not selling souvenirs through the club because we felt it was right we should remain an appreciation society and information bureau for Beatle People rather than a market place.

It is the club's own members who have persuaded us to change that policy now. Thousands of you keep writing in to say we should be able to offer at least a small range of special items such as photographs.

SO WE'RE LAUNCHING THE SUPERPIX SALES SERVICE WITH A BATCH OF EIGHT SPECIALLY-TAKEN PICTURES, GROUP SHOTS AND INDIVIDUAL PORTRAITS OF JOHN, PAUL, GEORGE AND RINGO.

The price is 3s. per picture or just £1 for the first complete set of eight. We'll add new Beatles Superpix to the series at regular intervals. They won't be cheap reproductions. Each picture we send out will be a luxuriously-produced glossy original posted to the purchaser in a stiffened envelope to avoid damage in mailing. Each Superpix photo measures about 6½ by 8½ inches which is whole- or full-plate size.

Already fan club members are receiving illustrated leaflets and order forms, but if YOU want to be in at the beginning of what promises to be a truly historic collection of Beatles pictures you can be proud of, just write now for full details of the Superpix Sales Service. Write "SEND ME A LEAFLET" on a piece of paper, add your name and address on A STAMPED, SELF-ADDRESSED ENVELOPE, and post to me at the fan club's Liverpool headquarters (see top of page 4). YOU WILL GET YOUR LEAFLET MUCH FASTER IF YOU WRITE THE WORDS "SUPERPIX LEAFLET" ON THE OUTSIDE OF THE ENVELOPE—AND PLEASE DON'T FORGET TO ENCLOSE THAT STAMPED, SELF-ADDRESSED ENVELOPE INSIDE!

Freda Kelly.

Exciting New "SUPERPIX" Go on Sale



These are just small reproductions of some new photographs in the **BEATLES SUPERPIX** series now being made available to the public on mail order through The Official Beatles Fan Club. There are a total of eight different, exclusive and up-to-date photographs in the initial batch of **SUPERPIX (SET A)**. The actual size of each is just a bit larger than a whole page of this book. Illustrated are one of two group shots (A1), a portrait of John (A3), a portrait of Ringo (A6), and a special picture of Paul plus Martha at home with Ringo in the background (A8). More shots from the set next month, but meantime see Freda Kelly's September Newsletter (pages 4 and 5) for more details about **BEATLES SUPERPIX**.

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BEATLE NEWS

MORE APPLE RECORDS

The new and luxuriously equipped recording studios built into the basement of 3, Savile Row, The Beatles' new Apple headquarters in London's West End, are almost operational and ready to cope with the first flood of sessions. The studios will be used not only by The Beatles, who plan to complete their own LP recordings there, but by other artists who will be on the Apple label and by outsiders who will be able to hire studio space from time to time.

Meanwhile the list of Apple Records artists has already started to grow. In most cases one or more of The Beatles will be closely involved in the production of other artists' records for the Apple label. Paul is said to be particularly enthusiastic about DREW AND DYE and a group to be called THE IVIES. Peter Asher has produced two sides for a single with an American artist, JAMES TAYLOR. In addition Apple Records are scheduling for October release an LP album by THE MODERN JAZZ QUARTET.

HARRISONS HOLIDAY

Holiday party of 15 Harrison family folk left for Greece a couple of weeks ago. Those involved included George and Pattie; George's parents, his brothers Harold (34) and Peter (28) plus their wives and children.

Vacation base for the party is one of several luxury boats which belong to The Beatles' buddy Alexis Mardas—"Magic Alex" who heads Apple's new Electronics company. Also amongst the 15 have been Mal Evans and his wife, Lil.

Although most of the guests were expecting to stay for at least a fortnight, cruising at leisure around the Greek islands, George cut short his holiday and spent no more than a long weekend in Greece since he had to be back in London for album recording sessions with The Beatles.

APPLE MONTH IN AMERICA

Stanley Gortikov, President of America's Capitol Records Inc. the corporation which is to handle Apple Records in the U.S.A., flew to London in the second week of August to discuss in detail with The Beatles elaborate plans for the launching of the record label on the far side of the Atlantic.

The first batch of four Apple singles—"Sour Milk Sea" by Jackie Lomax, "Those Were The Days" by Mary Hopkin, "Thingumybob" by The Black Dyke Mills Band and "Hey Jude" by The Beatles—are getting simultaneous release in Britain and America. Capitol plan to launch these discs with a National Apple Month in America.

BIOGRAPHY ORDERS 'FANTASTIC'

"Fantastic" is the world Fan Club National Secretary FRED KELLY uses to describe the initial response of Beatle People to the *Beatles Monthly* advance order offer in connection with "The Beatles", Hunter Davies' forthcoming authorised biography.

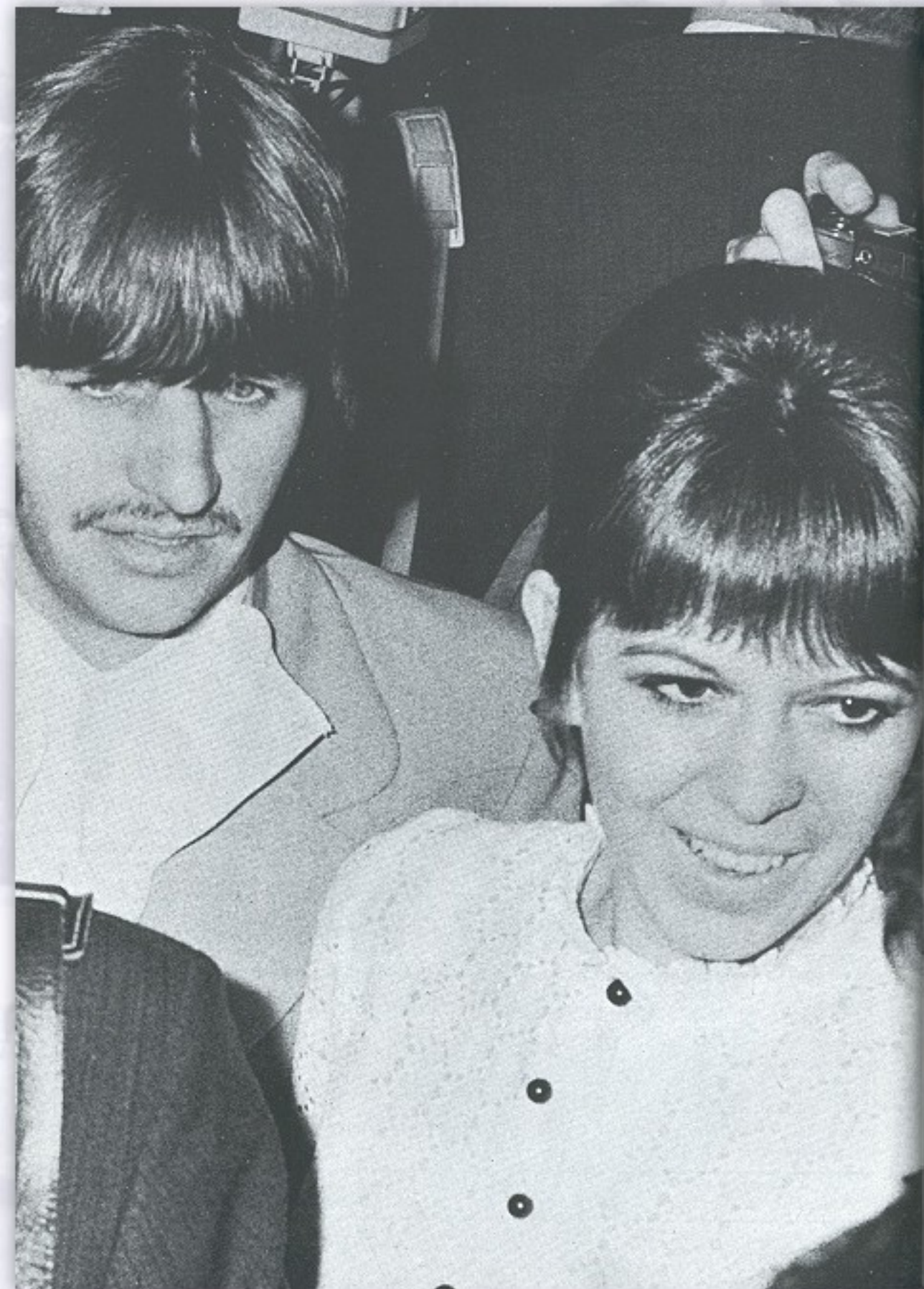
She asks all those who have ordered to take note of the delivery date and draws special attention to the wording on the page opposite the order form: "If you order your copy now you will receive on publication day, September 30, along with your copy of the book, four photographs that have never been published before—photographs of Paul, John, George and Ringo at home, taken by that ace photographer Ringo Starr".

Jenny's Juniper!

Jenny Boyd, younger sister of Pattie, has taken charge of Pattie's recently opened stall in the Chelsea Antique Market, King's Road. The stall has been officially named "JUNIPER".

Meanwhile Pattie has been very active in connection with the launching of the stall by making purchases of antiques. She has spent much of her time over the past few weeks travelling around the country picking up suitable stocks of antiques for sale at "JUNIPER". Incidentally Pattie has favoured another new change of hairstyle and her head is now a marvellous mass of curly ringlets.

◀ *A bunch of Beatle People arriving for the "Yellow Submarine" premiere: George and Patti in the foreground; Ron Kass, head of Apple Records behind George; Niel Aspinall; George Martin and his wife, Judy.*





ABOVE: Paul, Yoko and John found it quite a squeeze getting into the cinema for the premiere.
LEFT: Ringo and Maureen were the first Beatle couple to arrive.

BACK ISSUES

PLEASE NOTE THAT THE FOLLOWING ISSUES ARE STILL AVAILABLE:

Nos. 12, 16, 17, 20, 23, 27, 31, 32, 38, 53, 54, 55, 56, 57, 58



ALL OTHER ISSUES ARE NOW OUT OF PRINT!!!

If you would like any of the issues which are still available just send full details and a Postal Order for 2/6d. for each number that you want to:

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1968

The Beatles

BOOK

